THE INTERNATIONALIST THEATRE

PRESENTS

IN THE BAR OF A TOKYO HOTEL

by TENNESSEE WILLIAMS

Cast in order of appearance

Miriam	Angelique Rockas
Barman	Zeh Prado
Mark	Nic d'Avirro
Leonard	Frank Dux

Directed by	Alkis Kritikos
Designed by	Stewart Laing
Music by	Geoffrey MacCormack
	John Knight
	Simon Goldenberg
Saxaphone soloist	Dave Quincy
Lighting designed by	David Lawrence
Stage Management	Sandra Ball
	Jay Hannaford
	Beverley Thomas
	Magdalen DuBarry
Press Photographs	Jonathan Price

Our grateful thanks to the following for their assistance with the production:-

John Vellam Gardens; Rosie Christoforides; Central School of Art and Design; Guildhall School of Music and Drama; The Cocktail Shop, Neal Street, Covent Garden for cocktail merchandise, 5 Avery Row, W1; Champagne courtesy of Moet & Chandon; Jacksons (Clear Glass) Ltd for tumblers; Neal Street East for vases and bowls; Coca -Cola Export Corporation; Hair by Andy and Greg at Smile, Brompton Road; cigarettes supplied by State Express.

Performances of IN THE BAR OF A TOKYO HOTEL run until Sunday, 8th May (not Mondays). Please confirm with the NEW END THEATRE Box Office, 01-435 6053, regarding performances from Tuesday, 3rd May to Sunday, 8th May.

These performances of IN THE BAR OF A TOKYO HOTEL are by arrangement with THE ENGLISH THEATRE GUILD.

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9 STIRLING MANSIONS · CANFIELD GARDENS
LONDON NW6 3JT
May 5th 1983

Dear Angharad Rowkas -

I was glad to see 'In the Bar of a Tokyo Hotel' last week - enjoyed it as a very characteristic and vibrant example of Tennessee Williams' writing - and thought you did that ~~[illegible]~~ harsh yet vulnerable character extremely well. Thank you for letting me know about it. The whole performance was fine, I thought -

With best wishes,

Lindsay Anderson

LINDSAY ANDERSON FAMOUS BRITISH CINEMA & THEATRE DIRECTOR

The Star Thursday July 21 1983

SHOWBIZ

Praise for Angelique's spellbinding performance

By DIRK DE VILLIERS in LONDON

South African actress Angelique Rockas has won praise here for her dynamic playing of one of those twisted women characters that dramatist Tennessee Williams specialised in.

No less a person than the famous British theatre and film director Lindsay Anderson said about her performance in "In the Bar of a Tokyo Hotel": "I thought you did that harsh, yet vulnerable, character extremely well."

A bruising role, as all who went to see the play at the New End Theatre in Hampstead will testify. But, when you meet Miss Rockas backstage you sense at once why she is capable of taking it on.

For the Johannesburg actress seems to have the energy of two, propelled by a sense of urgency. Yet, at one time she seemed destined for a calmer pastures academic career — her sister has been a Unisa lecturer for eight years.

Miss Rockas read English, politics, philosophy and French at the University of the Witwatersrand and it was not until she went to Cape Town that she began studying drama as well.

The theatre is far from being first choice as a career for someone from a conservative Greek Orthodox home, but a visit to London convinced her that was what she wanted.

There were difficulties at first, especially with work permits, but she managed to act with an English-Greek company in London playing important parts such as Lady Macbeth and Medea.

Backstage at the New End she talks earnestly about her career.

"By the time I got a permit, I found I liked being independent. That I like to do productions I think are valuable. I did not want to feel I had left South Africa, my parents and the comfortable life to do rubbishy work.

"So I formed my own company, the Internationalist Theatre Company, with the blessing of people such as Athol Fugard and Peter Stevenson who has directed plays in London and at The Space in Cape Town."

Genet's "The Balcony" and Brecht's "Mother Courage".

The Greater London Council help to finance the Internationalist Theatre Company's work and Miss Rockas hopes to obtain an Arts Council bursary to enable her to work with a good voice coach.

Sometimes she wonders what would happen if she returned to South Africa and the theatre there and thinks it might be a bit of a struggle.

"I am rather Latin-looking," she says "and knowing how conservative my parents are I might be self-conscious in some plays . . . I am conservative in myself!"

Running the Internationalist Theatre Company is sometimes very taxing, so understandably she hopes to join some good company here. Anyone who saw her spellbinding performance in the Tennessee Williams play will assert that she deserves such a chance.

IN THE BAR OF A TOKYO HOTEL.

The battle of riches

NEW END

In the Bar of a Tokyo Hotel

THOUGH "in the Bar of a Tokyo Hotel" is one of Tennessee Williams' lesser known plays, it nevertheless embodies familiar characteristics, such as absorption with image, a pernicious female, lust, cruelty, and the blackness of incompatibility.

Here we had the battle of riches and accompanying ennui, confronting the artist who must suffer for his beliefs, and whose mental sores bleed when they are brushed. These two psyches were wrapped up in light: limelight, and illuminating the power of spirituality. Incredibly their possessors were (in name) wife and husband, linked by a once misguided trap of the flesh. Intermediaries, relieving the tension in this international bar (the Barman and an art gallery operator) unwittingly set up further cross-clashing as they received the brunt of the woman's boorishness, the former contending with her sexual advances and the latter her antagonism on account of his homosexuality.

It was not a nice play, but the Internationalist Theatre players set up the bleakness of its atmosphere and held it taut. Angelique Rockas as the woman was loud, insensitive and coarse edged beneath the sophistication; as her husband Nic d'Avirro was consumed with the suffering and self-destruction of his calling. Zeh Prado was the righteously aggreeable Barman, and Frank Dux the pacifying art dealer — the one who had to persuade the woman to be seen to suffer over her husband's eventual death. Director Alkis Kritikos dug powerfully into the nature of these four characters and the chain of reaction that their meetings aroused, while Stewart Laing's designs caught just the feel of an expensive, impersonal hotel.

Ann Nugent